Class

Book

Wm. R. Backus, No. 107

ELEMENTS AND PRINCIPLES

OF THE

# ART OF DANCING,

AS USED IN THE

POLITE AND FASHIONABLE CIRCLES:

ALSO

## RULES OF DEPORTMENT,

AND

DESCRIPTIONS OF MANNERS OF CIVILITY,

APPERTAINING TO THAT

## ART:

*From the French of*

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PHILADELPHIA:

PRINTED BY J. F. HURTEL, No. 124, SOUTH SECOND STREET.

1817.

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# DEDICATION.

*FULLY impressed with feelings of gratitude for the liberal encouragement I have met with, since my establishment in the city of Philadelphia, as a professor of the accomplishment of dancing, I take this opportunity of returning heartfelt thanks to my generous patrons, and beg leave to dedicate this little work to the pupils they have confided to my care. I trust it will be of great service to them in the way of saving much of the trouble and labor, and in shortening the time usually spent in the acquirement of that useful branch of education.*

*Nothing, but the desire of being useful to you, my young friends, could prompt me to write in a language foreign to me, and with which I am but little conversant. On this ground, I beg your indulgence for idiomatical errors.*

V. G.

# INTRODUCTION.

DANCING claims its origin from the first ages of the world. Joy and pleasure were at first expressed by the natural motions of the body, by irregular jumps and springs, but, in process of time, these irregular movements were regulated by the sound of the voice and of musical instruments. Then, the motions of the body and arms and the features also began to express, after some acknowledged principles, the passions of man. According to the impulse of these, the feet moved either slowly or quickly.

Dancing has been in use amongst all the people of the earth, rude or civilized; it constituted not only a part of their education, but also of their religion. After the deliverance of the Hebrews and the crossing of the Red Sea, Moses instituted festivals and dances; David danced before the holy ark; Socrates learned dancing from Aspasia; the Cretan and Spartan soldiers danced when going to attack their enemies; the Savages dance around their idols and upon the tomb of their fathers. The smoke of ancient sacrifices ascended to heaven amidst cries of joy and dances; all nature smiled at the public festivals and rejoicings.

The ancients had three distinct kinds of dances. The first, which they called *Emmeline*, was quite grave; the second, called *Cordax*, was of a gay character; and the third, called *Sicinis*, was a mixture both of gravity and of gaiety. We do not pretend to publish a complete treatise of Orchesographia; but our aim is to explain and make easy some certain principles and infal-

sible rules of an elegant and useful art; which is one of the principal ornaments of society, and a branch of polite education. Our design is not to teach the theory, but the elements of that art, in order to bring it nearer to perfection by a well planned, easy, and graceful execution.

The principles which we will elucidate, and the hints which we will introduce in the course of this work, are not only useful to those who study and practice dancing, but also to those, who, having never learned that accomplishment, or, having only done so superficially, introduce themselves into company with awkward manners and a *mauvais ton*. We also intend these true principles to be a benefit to persons, who, with but slight ideas of the art, and an overbearing pride, give their decided opinion of the talent of an individual, without regarding their incompetency to pass opinions on things they do not understand.

It is to dancing that young people are indebted for that elasticity of their limbs, that ease in the motion of their bodies, those polite and agreeable manners, and prepossessing graces which are all so ornamental in society. The domain of dancing is immense. This art possesses unbounded advantages and well acknowledged attributes. It certainly enhances, embellishes, and perfects the work of nature. To enter an assembly and salute the company with unaffected ease; to approach a person with affection; to present or receive any thing; to sit down with an agreeable deportment; to do away awkward timidity and *mauvaise honte* which denote weakness of character; to display a frank and open countenance, sweet and agreeable manners; to banish a foppish and sometimes insipid appearance; such are the objects and benefits derived from this elegant art.

# ELEMENTARY PRINCIPLES

OF THE

# ART OF DANCING

AS USED IN THE POLITE AND FASHIONABLE CIRCLES.

## ON DISPOSITIONS FOR DANCING.

Every person may study the art of dancing without having any natural dispositions for it; because these may be acquired by steady exertions. However, such pupils as are endowed with those dispositions, will always be found superior to those who are not favored with them; provided they are properly taught. Taste must be considered as one of the principal natural dispositions for dancing, and is a sure guide to success: with a good taste we acquire perfection rapidly in that art; but, without any, every thing grows flat and insipid, and he who has no share of it is compelled to abandon the practice of an accomplishment for which nature has not intended him.

A good ear is another important gift. It guides the motions of the body in time with

the music, and gives to the execution of a dance its proper expression. It is not sufficient to mark time with the finishing of a step; that step must be altogether done in a proper movement. I might almost say, that one should note down, with the feet, the expression of the tune he is dancing. On this point there can be no other rule but the ear. A dancer who has no ear has been, and very sensibly too, compared to a madman, who, having no consistent ideas, utters only vague expressions without any meaning.

A happy conformation, particularly about the hips and knees, and a suitable elevation in the instep are very essential physical dispositions. I consider the insteps as the very springs of dancing. It is by their elastic motions that the whole body is maintained in its equilibrium. It often happens, that, dazzled by the brilliancy and variety of steps, many pupils imagine that by performing the hardest and most difficult ones they will thus render their talent and happy dispositions the more conspicuous. They are mistaken: for it is not the quantity nor the difficulty, but the mode of executing the steps which commands the attention of connoisseurs. Sometimes it will require several months of conti-

nual practice and strenuous exertion to be able to perform, according to the principles of the art, a step, the acquisition of which has been neglected at first on account of its simplicity. Those who have thus erred will, hereafter, form a better judgment. He who wishes to learn dancing must study the first principles of the art, and his success will be in proportion to his attention and perseverance. If the principles are correct, a good taste will be created, and the pupil will know how to rid himself of those violent and ridiculous contortions which are frequently made by young dancers, who thus mutilate and disfigure the beauties of this elegant accomplishment.

It is by following right principles, it is by studying and practising them, that a handsome and neat mode of execution and a high degree of perfection may be attained. Whoever wishes to improve must, as we have already said, study with attention and patience; and, above all, not interrupt the course of his studies with too long intervals. Perseverance insures improvement, and never fails to crown labor with success.

## ON DEPORTMENT.

It would be impossible to enumerate all the defects which originate from a bad deportment, and which become afterwards quite unconquerable. Thus, it is essentially important to acquire, at first, a good deportment. The sole of the foot is the real basis upon which rests all the weight of the body, but the equilibrium and ease of execution are in the hips. A dancer must be firm on his hips; if not so, he cannot hold himself straight. He runs continually the risk of losing his center of gravity, and cannot find his equilibrium or keep his balance but by making efforts and contortions which deprive dancing of all its charms and of all its grace.

A dancer, holding his body perpendicular and firm upon his hips, will display his breast enlarged by the throwing off of the shoulders backwards; the head must also be held a little in that way, and the chin somewhat lower than the jaw-bone. The mouth must not be shut up with apparent force, the teeth must not press hard upon each other nor the eyes be forcibly opened, because situations of this description give an expression of extreme harshness to the features, and cause painful

sensations to the beholders. The arms, which receive all their agility and grace from the manner of holding the elbows and wrists, must always be held up ready to move according to the expression of the dance; the face, that faithful mirror and eloquent interpreter of the sentiments of the soul, should display an air of gaiety, modesty, and decency, which give an indescribable effect to the fascinating charms of dancing.

Whilst dancing, the head is to follow the direction of the body; that is, it must be turned towards the opposite dancer. When the direction of the dance changes, the head must be turned gently towards the shoulder, which is itself brought a little towards the head, without moving the body.

The arms should be flexible, and held partly circular about the elbows, which must be turned out from the body. In that attitude, the flat of the arm will be turned in towards the side. Keep the hands rounded, and the fingers loose: the fore finger and thumb to form a ring, which will show in front and correspond with the elbows. The arms, held in that pliant attitude, have a peculiar grace, which is not the case when the flat part of

them is turned upwards in correspondence with the palm of the hand.

Ladies should hold their robe, slightly, between the thumb and fore-finger, observing to keep it at arms length. It would be preferable for those who are tall and thin to hold their arms a little further from the body than those of a different structure. The reason of this observation is obvious. However, a lady must always hold her arms in a way to give passage to the light; because it delineates the shape of the body, which has the appearance of an imperfect mass when the arms are kept too close to it. The measure of these circular and semi-circular motions which are described by the arms are not invariably determined. Taste, alone, with the assistance of a judicious teacher, can regulate them. To raise an arm, the elbow must be maintained upwards, as above described; keeping the shoulder in its natural position; the arm, by ladies, to be raised to the height of the breast, and the top of the hand turned upwards, because, when giving hands, theirs is to rest slightly upon that of the gentleman, who, at the moment of receiving it, will turn his own so as to bring the fore-finger up, and the palm of the hand towards the breast. The arm must be held up in a circular form,

in order to attain which, the elbow must be a little lowér than the shoulder, and the wrist somewhat lower than the elbow. In that attitude, the arm and the wrist will nearly describe one quarter of a circle. When you lower the arm, keep the palm of the hand inside, and the arm will continue to descend naturally to its first place. When the arms are to be raised and lowered alternately, the one which is down must begin to rise at the moment the one which is up begins to descend; so that the one ascending reaches its point of ascension at the same time that the arm descending will reach its first position.

To raise and lower both arms follow the same method as for one. I would recommend the raising and lowering of each arm alternately, and next of both together, as an exercise to which the pupils cannot pay too much attention, and which they should practice a great deal; because it is the very point upon which the generality of dancers are most defective, although so very essential in dancing and to the acquirement of a handsome deportment. When a lady gives her hand to a gentleman, he is to receive it as we have already described. Those motions must be executed gently, without precipita-

tion, and according to the time of music, observing that the turns of the head and shoulders be made on the side of the arm which is raised. The head must be carried high, and the parties reciprocally look at each other. When both arms are raised together, the head and shoulders are to remain straight, facing the opposite dancer.

Dancing is to the body what reading is to the mind. Reading good books enriches the intellect, and causes it to shed a lustre, an eclat more brilliant than if it was left to the simple resources of nature. Thus a scientific mode of execution in dancing gives the body advantages, which nature alone does not impart.

### ON THE FIVE POSITIONS.

THE situation of the feet on the floor is termed a POSITION. In dancing there are five true and five false positions. Of the five true ones, three are closed and two are opened. The five denominated false are divided into regular and irregular; they differ from the good or true positions in this particular, that the toes of both feet are either turned in, or one turned in and the other out. They are but of little use, and that in complicated

steps or in stage dancing, which is not our present object.

FIRST POSITION.

In order to mark this position, hold your body straight, bring the heels together, keeping the toes out....*viz*....the toes of the right foot turned towards the right shoulder, and those of the left foot towards the left shoulder, in such a way as to bring both feet in one line. Be careful to keep the knees straight.

SECOND POSITION.

To mark this position....Being placed in the first one, with the knees straight, rest the weight of your body entirely upon one foot, and, without moving the body, slide one foot aside, on the toes, so as to bring it in a direct line with the first position. In that attitude, the distance between the feet must be about the length of one of them.

THIRD POSITION.

In order to mark this position, cross your feet so as to bring the heel of one to the joint of the great toe of the other; the knees extended, and the toes turned out.

## FOURTH POSITION.

BEING placed in the third position, to mark the fourth, observe the same rule as for the second; place the weight of your body on the foot which is behind, and, without moving the body, holding the knees straight, slide the advanced foot, on the toes, in a direct line forward, to the same distance as in the second position, *viz.* at about the length of the foot.

## FIFTH POSITION.

THE only difference between this and the third position is, that the heel, instead of stopping at the joint of the great toe, is carried up to the very toes of the foot which is behind, so as to cover it from one end to the other. Hold your toes out and knees straight.

## ON THE MANNER OF BENDING.

THE two principal points in dancing are bending and extending properly the knees and insteps, as you must always bend to begin a step and extend the knees at its conclusion. Thus, the great art of a dancer is, to keep up a continual flexion in the articulations of the knees and insteps, so as to give those limbs the appearance of an extension,

which, in fact, they have not. This desideratum is the fruit of long and persevering practice; but, when once attained, it is a sure preventative against falling again into those defective positions and habits which might have been formerly acquired.

When you understand the five positions perfectly, you will bend in practising each of them, holding the toes out as much as you can. To facilitate this exercise, you may hold slightly the back of a chair, a surbace or any other convenient support, if you find it necessary to preserve your equilibrium. Bend upon the knees and insteps as low as possible, without raising the heels from the floor; the body must be straight and perpendicular upon the hips, and the knees turned out. When bending, stop a short time at that motion, as well as at the end of the movement for rising, when your knees are perfectly straight; this will have the effect of forcing the limbs in the direction they must be made to move when dancing. Observe, that you must, in the course of this exercise, hold yourself flexible and pliant.

This exercise is to be practised with the right and the left foot forward alternately, as

a mean of acquiring ease of execution in the different positions.

When you bend in the second or in the fourth position, be particularly careful that you bear equally upon both feet, so as to descend and ascend perpendicularly; the knees bending and straightening in an equal proportion.

This rule is to be observed whenever one bends with both feet on the floor.

### ON THE WALKING STEP,
### *which is also called a Step in Dancing.*

In order to make a step, the foot is moved from one position to another; then from that into another again; so as to direct the body according to the intention of the mind. Thus, when a person walks, the weight of the body bears entirely upon one foot, the knee of the other leg is then bent a little and brought forward to an opened position where the body follows it. This is termed, in dancing, the Walking Step, *(pas marché)*. We also call a Step *(pas or temps)* a link of several steps. The number of steps is infinite, but we nevertheless reduce them to five primordial ones, by the aid of which all the motions may

be demonstrated which can be described by the leg, either in walking or dancing. These five steps are, 1st. the straight step *(le pas droit)*: 2d. the opened step *(le pas ouvért)* 3d. the round step *(le pas rond)*: 4th. the twisted step *(le pas tortillé)*: and 5th. the beaten step *(le pas battu)*.

## ON THE VICIOUS AND DANGEROUS USE OF STOCKS,

INSTEAD of the preliminary exercises, of which we will speak in the following chapters, use was formerly made of STOCKS, called in French *tourne hanche*, hip-turner. This was a kind of box which the pupil had to enter, in order to force his toes, knees and hips out. That absurdly imagined machine caused great pain, the acuteness of which deprived the limbs, for some time after, of their suppleness and destroyed all the facility of execution.

Others pretended that it was of great service to practise, wearing a very heavy shoe, because, on changing it for a light one, the difference was sensibly and advantageously felt in the performance of steps. I am of a very different opinion, and think that a person should have, when practising, the full

play and use of the various muscles of the instep and of the joints of the toes, which give so much life, expression and elegance to dancing.

I have noticed, that in some schools they make use of another kind of stocks, which consists of strips of boards nailed on the floor in two parallel lines, or sometimes fixed so as to form an angle with an opening of about ninety degrees or more. The pupil, sitting upon a chair or bench, confines his or her feet within those strips, in order to turn the toes out. Of all attitudes, this is certainly one of the most ridiculous, and it tends in a considerable degree to cripple the youth in the habit of using it; because it brings the knees in together, turns the foot from the sole upon the joint of the great toe, forcing the ancle inside in such a way as to give it the appearance of being luxated.

The more simple and natural means are always those adopted by reason and good sense, when they prove sufficient to fulfil our purposes. Hence, in our days, the use of artificial means and injurious machines is entirely abandoned. It is only by natural and moderate exercises that the dispositions of

youth are cultivated and their taste fostered. Nothing is more absolutely necessary to dance well than the turning out of the thigh; yet nothing is more natural to man than the contrary habit. To be convinced of this, we have only to look at children and persons who do not attend to the accomplishment of dancing, such as the Indians of this country, the Africans, &c. who almost invariably turn in their toes. The contrary attitude is merely conventional, and, in order to acquire a noble and elegant deportment, we must reverse the order of things, and constrain the limbs and muscles by zealous application and strenuous exertions, to take a different direction from their primitive state. He who dances with the toes turned in is an awkward and clownish performer. The contrary attitude gives ease and brilliancy to the steps, and sheds a pleasing grace on the performance as well as on all the positions and attitudes of the body.

We will now proceed to the explanation of those exercises, the practice of which is best calculated to accustom the pupils to the turning of the thigh and foot.

## ON THE ROND DE JAMBE,

### *A Circle described with the Leg.*

PLACE yourself according to the rules of deportment, in the third position, the toes turned out, the body straight and firm on the hips. Place the weight of your body upon the hind foot and bend a little upon that knee, without raising the heel from the floor; raise the fore foot on the toes near the floor, but not touching it; advance this fore foot, in that attitude, towards the end of the toes of the left foot, where you will begin to raise it, describing a circular motion before you from left to right, and straightening, by degrees, the knee of the foot you stand on, until the toes of the foot, pointed up, will arrive in the fourth position upwards, which it must reach extended, and as high as the knee of the foot you stand on, at the same moment that this knee will itself get straightened. To finish the rond de jambe you will continue to describe the remaining half circle with the foot extended, and bring it down gradually in the third position.

This exercise should be practised several times with one foot and next with the other.

It must, also, be done slowly, in order the better to force the turning out of the hip.

### ON THE EXERCISE CALLED GRAND BATTEMENT.

To perform this motion, you will place your feet in the third position, the body straight upon the hips, the shoulders a little backwards, (this apparently enlarges the breast) the toes turned out and the knees extended. If you mean to begin the grands battemens with the right foot, you will place the weight of your body upon the left; raise the right foot high, with the knee and instep extended and turned upwards; then bringing the foot down, strike in the second position on the toes, and draw it in the third position above the left foot, for the first battement, and under it for the second. This exercise, which is to be performed alternately with the right and the left leg, produces a great facility and firmness at the same time in the hips. It should be practised with music, in order to exercise the ear in keeping time.

## ON THE EXERCISE CALLED PETIT BATTEMENT.

To perform this exercise, place yourself in the same manner as in the grand battement. The knees must be extended and the feet in the third position. In order to begin with the right foot, project and direct it towards the second position, holding the knee and instep upwards, the toes low, the sole of the foot turned towards the floor and near to it: from the second position, which you will have reached with the knee and instep fully extended, you will bring the foot back in the third position, above the left foot for the first battement, and under it for the next, and so in continuation. This battement must be performed alternately with both the right and left leg, and it is of material importance to turn out the hips and knees; it also causes the insteps to acquire the habit of extension and detention, which are the main-springs of the science of dancing.

## ON THE PETIT BATTEMENT UPON ONE FOOT.

For this exercise, place your body as for other battemens. The knees are to be extended and the feet in the third position.

Begin with the right foot, slide it, on the toes, from the third to the second position, and then holding up the thigh steady, the knee tight and turned out, bend the knee so as to bring the foot (which will have the appearance of being swelled on the insteps by the bending of the toes downward) over the ancle of the foot upon which you stand. Point out the same foot from that position into the second again, observing to bring it alternately above and under the foot upon which you stand.

This exercise must be practised with both feet, alternately. It tends to make the knee supple; to give it a proper position, and to promote action and spring in the muscles of the foot.

## REMARKS

### ON THE MANNER OF FAMILIARISING THE EAR WITH MUSIC.

The ear rules and directs all the motions in dancing, and must be carefully attended to from the very commencement. In order to attain this desirable object, the learner should be taught how to beat time properly, observing well the moment of rising and falling on every bar, according to the notes. When the use of beating time, simply, is acquired, the

pupil should be taught how to beat it double; because this movement agrees perfectly with the motions and steps used for cottilions. The changes of feet, (performed one to every bar and next two) which will be the subject of one of the following chapters, are an excellent exercise to attain this aim. When a learner has acquired the theory of a step, he must practice it with the music; observing and keeping time well. The tunes should, at first, be very plain, in order to assist the performance. They must, however, be varied progressively, according to the ability of the pupil, in order to make his ear familiar with the fashionable tunes; because their music is sometimes very complicated.

### ON THE MOVEMENT $\frac{2}{4}$ OR $\frac{6}{8}$ OF MUSIC,
### *Upon which the Cottilion Steps are danced.*

THIS movement is that of joy. It strikes the ear very forcibly by its vivacity and the par number of the times in every bar or measure. It agrees perfectly well with the par motions of bending and rising in dancing. The Cottilion dance, which is adopted in genteel company and fashionable circles, is invariably upon that movement. It has been

very much improved by the adoption of many steps formerly used on the stage only; many of these, however, are too difficult for the generality of pupils, who will, nevertheless, attempt them, because they are not aware of the long and laborious exertions required to produce these prodigies of grace and strength which, on the European theatres, command the admiration of the spectators. A dancer who performs with grace and ease delights the beholder, but the sight of a person exerting himself too much is intolerable. Hence, a dancer should not attempt a step which he cannot perform with ease, because there can be no grace where there are contortions. It often happens in public schools that the pupils least qualified by nature for dancing will try the same steps as those who are more favored, and endeavor to keep up with them. The consequence is, that the former going too slightly over that which requires time and attention, never learn as well as the latter, although they might have acquired even as great proficiency, had they not hurried on too fast at the beginning, but determined to overcome by practice the ennui and disgust which is caused by the study of the elementary principles of the arts in general.

The principles of the art of dancing may be compared to those of reading. For example, the alphabet (the step): spelling (the connexion of several steps): the word ( a link of steps to fulfil a *trait* or part of music composed of a few bars): to read fluently (the execution of a dance). The rules for dancing are, however, less strict than those for reading, because one motion or step may be changed for another, provided it equally corresponds with the time of the music.

In order to practice (according to this method) the motions and steps hereafter described, it is necessary to read over several times and attentively every article or lesson, in order to inculcate the principles of it on the memory, and, by that mean, have them present in the execution. Every movement should be attended to and performed successively, according to the order of demonstration, so as to arrive at a complete knowledge of the step.

## ON THE MOTION CALLED CHANGE OF FOOT, *In the Third Position.*

To perform this step, place yourself in the third position, firm on the hips and knees, with the toes properly turned out. Bend down equally upon both knees and insteps, (without raising the heels from the floor) rise up gradually, just high enough to enable you to bend the instep so as to cause the toes to be in a perpendicular line with the leg, as much as possible. Cross your feet as in the first position, viz. the heels close together, and alighting on the floor on the toes, bring the heels gradually down in the third position and straighten up your knees. Practice that exercise with the music: it is very well calculated to confirm the habit of bending and stretching the knees and insteps.

## ON THE MANNER OF LINKING TOGETHER SEVERAL CHANGES OF FOOT.

When you intend to link together several changes of foot, instead of standing firm upon your knees at the finishing of the first change, you will sink down at the moment your toes touch the floor, and then continue to rise up gently and sink in the same way, crossing forward the right and left foot alternately.

The practice of this exercise gives an easy play to the articulations, and accustoms them to a sustained and continued motion.

### ON THE MANNER OF DOING THE CHANGE OF FOOT,

*By way of the elasticity of the instep.*

To do this motion, place yourself in the third position, the body straight on the hips, firm on the knees, the toes turned out properly. Then rising up on the end of the toes, (depending for that elevating movement on the muscular strength and elasticity of the instep only) cross your feet for the change, and bring your heels down gradually in the third position. Continue to rise up and cross your feet in the same manner, bringing the right and left foot alternately in front. Assist the crossing with a slight bend of the knees. If, at change of foot, you push your heels a little forward, you will, by so doing, force your toes and knees out, and facilitate considerably the entering on the third position.

This exercise improves the elasticity of the muscles of the instep, which acquires also a proper degree of elevation.

## ON THE STEP CALLED ASSEMBLÉ,

*Executed in the third position.*

In order to perform this step place yourself in the third position, &c. as explained in the former chapters; then place the weight of the body entirely upon the fore foot and straight on the hips. This will naturally disengage the foot behind; bend on the fore knee, raising at the same time the foot behind on the toes, which will cause the hind knee to bend also; hold that knee out well, and unfold it by sliding the foot (near to the floor without touching it) as far as the second position, which it will reach extended at the same instant the leg you stand on will reach its bend. To finish this step, elevate and bring down, at the same time, the extended leg upon the other, in the third position. Where the knees must be straight, you must alight on the toes upon the floor and not suffer the heels to come down heavily; they must be brought down gradually, making use of the strength and elasticity of the muscles of the instep to support the body until they reach the floor. Then push them a little forward, which will considerably assist the turning of the toes and knees out. Practice this exercise alternately with both feet.

To perform this step under or downwards, follow the same mode as for its execution above or upwards. Place the weight of the body upon the hind foot, as that will disengage the fore foot. Bend the hind knee and raise, at the same time, the fore foot upon the toes, which you will slide (near to the floor without touching it) into the second position. (The stretching one foot and bending the other must be performed at the same moment.) Then jump upon the foot you stand on, bringing, at once, the foot which is extended up to the second position, in the third position behind. Alight on the toes and let the heels come to the floor gradually, holding the knees straight. Try this step with both feet alternately.

### ON THE STEP CALLED JETÉ, (A THROW).

*Executed in the third position.*

THIS motion is derived from the assemblé in the third position. To perform it, the same principles, of course, are to be followed. The body will be maintained on the hips, bearing entirely on the soles of the feet, the knees straight, and the shoulders thrown backwards: place the weight of the body entirely upon the fore foot, which will disengage

the foot behind. Bend on the fore knee, raise at the same time the hind foot on the end of the toes, in bending also that knee, which you will hold out : unfold it by sliding the foot in the second position, near the floor, although not touching it. Jump up, and (instead of alighting upon both feet as when performing the assemblé) alight upon the foot which you have brought from the second position, and, at the same moment, raise the other foot on the toes, close to the ancle of the fore foot: the toes must not touch the floor but be near it, and the knee turned out. The foot, which will be thus kept up, will be disengaged; point it to the second position, bending at the same time on the fore foot upon which you stand, jump up and alight upon the foot brought from the second position. Continue this exercise alternately with both feet.

To perform the jeté or throw in the third position, under or behind, follow the same principles as for doing it above. Place the weight of the body entirely upon the hind foot, which will disengage the fore foot: bend on the hind knee and raise the fore foot upon the toes, close to the floor without touching it; point that foot in the second position,

jump up and bring it under the other foot, alighting upon it at the moment you raise the other foot upon the toes, near the floor and close to the ancle. Keep the knees and hips well turned out.

This motion is used to link several steps together.

### ON THE MANNER OF LINKING TOGETHER THE JETÉ OR THROW, THE ASSEMBLÉ, AND THE CHANGE OF FOOT.

The body being placed according to the above explained rules, the toes turned out in the third position, bend and perform the jeté. When alighting on the floor, sink down and on arising you will bend, jump up and perform the assemblé; then alighting on the toes of both feet, sink down again, jump and cross the change of foot.

During the performance of this exercise, the dancer is obliged to bend and stretch the articulations of the knees and insteps.

ON THE MOTION CALLED SIMPLE SISONE.

PLACE your body according to the rules of deportment; the feet in the third position and the toes turned out. Bend equally upon both knees, rise, and, alighting on one foot, stretch the other in the second position, where you will hold it properly turned out and the toes near the floor but not touching it.

The sisone is also performed in the fourth position. Try it with both feet alternately.

ON THE MANNER OF LINKING TOGETHER THE SIMPLE SISONE,

*Executed in the second position with the assemblé in the third position.*

To perform this, follow the same principles as above for the simple Sisone, and, when alighting upon one foot, sink on it at once, and, rising again from the floor, bring the extended foot above the other in the third position: then, sinking upon both knees repeat the same with the other foot, and so on alternately.

In the execution of this step behind or going backwards, follow the same principles as

for doing it forwards, viz. after having bent in the manner aforesaid, point out in the second position the foot which is above or before the other; and, in completing the step, bring it under or behind in the third position.

## ON THE SISONE, ABOVE AND UNDER THE INSTEP.

To perform the sisone above the instep, place your body according to the rules of deportment, the feet in the third position and turned out. Bend and rise, as for doing the simple sisone in the second position, and, alighting on the floor, instead of stretching one leg out in the second position, bend it and raise the foot up before the other, with the heel above the instep, the toes low, near the floor, but not touching it.

To perform the sisone under the instep, the same must be done as for above the instep, with these only differences, that instead of alighting upon the hind you will alight upon the fore foot; and that, instead of raising the fore, you will raise the hind foot on the toes.

There is another mode of performing this sisone under the instep, viz. to execute it with the right foot, bend as for the other way, and

rising, you will pass at the same time, through the first position, the right foot behind the left: enter it behind the left ancle, the heel up along the lower part of the left leg, the toes low, near the floor, but not touching it; the instep bent down and the knee well turned out. Observe the same rule with the left foot.

This kind of sisone is practised for the purpose of linking together the great variety of motions which enter into the composition of steps.

### ON THE MANNER OF LINKING TOGETHER THE SISONE, UNDER AND ABOVE THE INSTEP, *with the Assemblé.*

To link together the sisone with the left foot under the right and the assemblé, place your body according to the rules of deportment, the knees straight, the toes turned out and in the third position. Bend upon the knees equally; rising, (to perform the sisone under the right foot with the left) alight on the right foot, raising the left foot on the toes, near the floor. Sinking upon the right foot, rise again and do the assemblé above it in the third position with the left foot. Sink upon

both feet, without raising the heels from the floor, rise again, and perform the sisone under with the right foot, alighting upon the left. Bend on it, and then do the assemblé above it with the right foot in the third position. Continue with both feet alternately.

To perform the sisone above the instep, having the right foot before....Bend on the knees equally; jump and alight upon the left foot, raising the right foot up with the toes low and close to the floor though not touching it; the heel up and above the instep of the left foot. Bend upon that left foot, jump up again, pointing the right towards the second position and alight on the floor when performing the assemblé in the third position under the left foot. If you mean to link together several sisones and assemblés, you have only to sink on the finishing of the assemblé, instead of standing firm upon your knees, and continue the motion with the feet alternately.

### ON THE JETÉ OR THROW,

*In the fourth position forward.*

In performing this step, the body should be placed according to the rules of deportment; the knees straight and toes turned out, and

the feet in the third position. Bend on the fore foot, and raise the hind one as for the jeté in the third position; then jeté or throw with the left foot (after the same principles) in the fourth position forward instead of the third; the right foot will follow and come behind it. The toes of that foot must be low, although not touching the floor, and close to the ancle and lower part of the left leg. For a second jeté, throw, with the right foot in the fourth position forward, and the left will be brought immediately under it, similar to the principles of the jeté with the left foot.

### ON THE JETÉ OR THROW,

*In the fourth position backward.*

PLACE your body according to the rules of deportment, the feet in the third position. Bend on the fore knee, that will disengage the hind foot, which you will raise up on the toes close to the ancle of the fore foot. Raise and jeté the hind foot in the fourth position backwards, and bring, at the same time, the fore foot behind it, with the toes close to the floor without touching it, and the foot along the lower part of the fore leg. Then throw or jeté for the fourth position backwards with

the right foot, bringing the left foot under it in the same manner as above.

Continue the exercise alternately with both feet.

ON THE MANNER OF LINKING TOGETHER THE JETÉ, IN THE FOURTH POSITION, THE SISONE AND THE ASSEMBLÉ.

PLACE yourself according to the rules of deportment, in the third position with the right foot forward. Perform then the jeté with the left foot in the fourth position forward; a second jeté with the right foot in the fourth position forward; a third jeté in the fourth position forward with the left foot; and, fourthly, perform the assemblé above it, in the third position, with the right foot. These motions will have brought you forward: in order to return backwards, 1st raise sisone under the left foot with the right, 2d. perform a jeté in the fourth position backwards with the same foot; 3d. another jeté in fourth position backwards with the left foot, and 4th. assemblé above it, in the third position, with the right foot.

When practising this step as an exercise, which is well calculated to bring into action

all the muscles and springs of dancing, I would recommend the raising an arm in opposition to the foot which is raised and put in motion. This will teach the pupil how to preserve his balance, and gradually introduce that flexibility and ease in the movements of the body, without which there can be no grace; and will, at the same time, prepare the learner to assume those attitudes which enter the composition of those characteristic dances now much in vogue in the fashionable circles. When an arm is raised, the elbow and shoulder must be nearly on a straight line, the elbow raised and bent so as to describe a part of a circle; avoiding carefully the angular figures which are very inimical to grace. The wrist must be straight and the fingers loose; the forefinger and thumb forming a ring, and the palm of the hand turned towards the ear: the head turned towards the right shoulder when the left arm is raised, and towards the left shoulder when the right arm is raised.

### ON THE STEP CALLED ECHAPPÉ.

Place yourself according to the rules of deportment, the toes turned out and the feet in the third position. Bend low upon both

knees and insteps, rise, and in alighting on the floor separate your feet equally, so as to have them in the second position; hold your toes and knees out. In order to complete the step, bend again equally upon the knees and insteps, rise up and alighting upon the floor bring the feet together in the third position.

In order to link together several echappés and assemblés....when you alight on the floor, in performing the echappé, sink down, rise again, and assemblé in sinking again. Continue the exercise, observing to enter one foot before the other alternately in the third position.

### ON THE MANNER OF PERFORMING THE ECHAPPÉ WITH ONE FOOT.

PLACE yourself as aforesaid, with the feet in the third position. Bend low upon the knees and insteps without raising the heels from the floor; rise, and alighting on the floor perform the echappé with one foot in an opened position, viz. the second or the fourth position forward or backward.

## ON THE MOTION CALLED TEMPS LEVÉ,

*which may be translated, Motion Upwards.*

PLACE yourself according to the rules of deportment, the toes out and feet in the third position. Place the weight of your body entirely upon the hind foot and raise the fore foot on the toes. This will cause the knee to bend and must keep that knee well out; bend on the hind foot, rise and point forward the fore foot at the same time. Alight upon the hind foot and hold up the fore foot high before you; the knee straight and turned out, the toes low and the instep swelled up by their contraction.

In order to perform that motion in the second position, place yourself in the third position and follow the same principles as for doing it forward, with the only difference, that, instead of pointing the foot towards the fourth position, you will point it towards the second. Hold your toes and knees properly turned out.

This motion ends with the foot up; but, according to its direction bring it down either in the second or fourth position, in order

to perform the following movement, which enters the composition of the step. Be careful not to advance the body before the foot, which is pointed out, be placed in the intended position, for fear of outmarking it.

Practice this exercise alternately with both feet.

### ON THE MOTION CALLED GRAND COUPÉ.

PLACE yourself in the third position, the toes and knees turned out, and firm on the hips. Place the weight of your body entirely upon the hind foot; that will disengage the fore foot. Raise that fore foot on the toes and keep it close to the ancle of the hind leg, the toes and knees out. Bend on the hind foot, rise and unfold, at the same time, the right leg and foot towards the second position and bring it back again above the ancle of the left foot as you alight upon it. In order to perform successively one or more grands coupés, sink upon the left foot at the moment you alight on it, then rise, unfolding the right leg and foot again as above, and bring it behind the left leg for the second movement. Practice that exercise with both feet alternately, observing to perform the coupé above

first, and next, under the foot on which you stand.

## ON THE MANNER OF LINKING TOGETHER THE GRAND COUPÉ, THE JETÉ, AND THE ASSEMBLÉ.

PLACE yourself according to the rules of deportment, in the third position, the toes turned out. Perform one coupé above the left foot with the right, then another coupé under the left foot with the right, then a third above the left foot with the right; perform a jeté with the right foot under the left, in the third position. In that attitude the weight of the body is entirely upon the right foot, and the left foot is raised upon the toes: perform a grand coupé above the right foot with the left, a second coupé under it, then a third above it, and assemblé under it in the third position.

Practice this step alternately to the right and left. It assists, considerably, the turning out of the hips, knees and toes, and gives strength to the muscles. When practising this exercise, it will be well to raise, in attitude, the arm in opposition to the foot which is performing the coupé; observing to raise

the other arm as you begin to use the other foot. For the principles of raising the arm, see what has been said in the article on the grand jeté, in the fourth position, linked together with the sisone and the assemblé.

### ON THE STEP CALLED CHASSÉ,

*Performed from fourth to fourth position forward.*

PLACE yourself according to the rules of deportment, the toes turned out, and standing in the third position. Carry forward, in the fourth position, the foot which is before; then place the weight of your body in the middle of both feet, in order to bend upon them equally. As soon as you have bent, rise up perpendicularly, and, at the same moment, bring the hind foot up, so that it strikes the fore foot, takes its place, and pushes it off into the fourth position. Practice this step with each foot alternately.

### ON THE MANNER OF LINKING TOGETHER THE TEMPS LEVÉ, THE CHASSÉ, THE JETÉ, AND THE ASSEMBLÉ.

IN order to link together these four motions, place yourself according to the rules of deportment, with the right foot forward in

the third position. Perform, 1st. the temps levé forward with the right foot; 2d. chassé from fourth to fourth position; the weight of the body being brought upon the right foot and straight upon the hip, the left foot will be disengaged; raise it on the toes, holding the knee out properly; 3d. unfold that left leg, and, bending at the same time on the right foot, rise up and perform jeté above it in the third position with the left; and, 4th. assemblé in the third position with the right above the left foot.

## ON THE MANNER OF PERFORMING THE CHASSÉ

### *Backwards, from fourth to fourth position.*

PLACE yourself according to the rules of deportment, the feet in the third position and the toes out. To perform this step follow the same rules as for doing it forwards. Move the hind foot backwards in the fourth position, moving the body also, so as to place the weight of it right between the feet, in order to bend the knees equally. As soon as you bend, rise straight up, bringing the fore foot backwards against the hind foot, which is by that motion pushed back into the fourth posi-

tion again. Practice this exercise with both legs alternately.

ON THE MANNER OF LINKING TOGETHER THE ECHAPPÉ, THE CHASSÉ BACKWARDS, THE JETÉ, AND THE ASSEMBLÉ.

In order to link together these different motions, in the first place perform the echappé in the fourth position backwards. 2d. the chassé, from fourth to fourth position backwards also; then placing the body straight upon the left foot, you will raise the right foot on the toes, the knee straight and properly turned out: 3d. unfold the right leg and direct it towards the second position, bending at the same time upon the hind knee; as soon as you have bent, rise up in order to perform the jeté in the third position under the left foot with the right; and 4th. perform the assemblé under the right with the left foot in the third position. Practice this exercise with each foot alternately.

ON THE MANNER OF PERFORMING THE CHASSÉ

*Sideway, from second to second position.*

Place yourself according to the rules of deportment, the feet in the third position and

the toes turned out. To perform this step sideway, follow the same principles as when done forward. Move your fore foot in the second position, the toes and knees well turned out; place the weight of your body in the middle of both your feet. Bend equally upon the knees, rise up straight, and bring, at the same time, the foot which remained in its first position directly under the other, to take its place and push it off in the second position.

Practice this exercise with each foot alternately.

ON THE MANNER OF LINKING TOGETHER THE TEMPS LEVÉ, THE CHASSÉ SIDEWAYS, THE JETÉ, AND THE ASSEMBLÉ.

In order to link together these motions, in the first place, perform the temps levé in the second position; 2d. the chassé from second to second position; having performed this chassé, the weight of your body will then be straight upon the hip on the side to which you began to move; bend on that foot, rise up, bringing the other foot, also, at the same time, doing the jeté above in the third position with it, and, successively, the assemblé in the third position above with the other foot.

Practice this exercise with each foot alternately.

### ON THE STEP CALLED GLISSADE,

*Sliding Step, performed in the second position.*

PLACE yourself according to the rules of deportment, the feet in the third position. In order to perform this step, place the weight of your body entirely upon the hind foot, raise the fore foot on the toes, which will cause the knee to bend; hold that knee well out; unfold it sideway, bending, at the same time, upon the other knee; rise up, pointing out the foot low in the second position, where the body will follow it; bring quickly the other foot (sliding it on the toes) close in the third position before or behind. This motion, of entering the foot before or behind the other, is what gives to the glissade the name of glissade above, when it enters in the third position forward, and the name of glissade under, when it enters in the third position behind. This motion has no value as to the time of music, because it is done precipitately; the second foot being slided under or above the first one, at the moment when this reaches the second position.

ON THE MANNER OF LINKING TOGETHER SEVERAL GLISSADES, under and above.

PLACE yourself according to the rules of deportment, the feet in the third position and the toes turned out. In order to perform this link of steps....going to the right hand side, 1st. perform one glissade under, alighting on the floor sink on both knees; 2d. rise up and unfold the fore knee to perform one glissade above, sinking again; 3d. rise up, unfolding the hind knee to perform glissade under, sinking again; 4th. perform the jeté in the third position under. In order to go towards the left hand side, the left foot being held up on the toes and perfectly free, perform 1st. glissade under; 2d. glissade above; 3d. glissade under; 4th. assemblé with left foot under the right.

Before entering into an explanation of the rules for the performance of the cottilion dance, I will describe some minuet steps, which are very useful, not only as contributing materially to give grace and firmness to the motions of the body, but also, because, by accelerating the time or movement of these steps or by using only fractions of them, they are often made use of in the cottilion dance;

reducing thus the movement $\frac{3}{4}$ of minuet music to that of $\frac{2}{4}$ or $\frac{6}{8}$ of the cottilion. The following exercises must be tried upon the movement $\frac{3}{4}$ called minuet movement.

ON THE STEP CALLED TEMPS DE COURANTE.

In order to perform this step, place yourself according to the rules of deportment, the feet in the third position and the toes turned out. 1st. bend low and slowly on the knees, without raising the heels from the floor; rise up in the same movement: 2d. point out the hind foot, upon the toes, into the second position, which it will reach at the same moment the leg you stand on will be straightened. Hold the knee out well, which is easily done by pushing the heel forward; and 3d. bring that foot, which is in the second position, near the one you stand upon, and (bending the knee a little) slide it forward into the fourth position: then placing the weight of your body upon it, you will bring the foot you stood on under it in the third position. Practice this step alternately with both feet.

In order to perform this step backwards follow the same principles as for doing it forward. 1st. bend and rise; 2d. point out the

fore foot in the second position, where you will hold the knees and toes out; 3d. bring the foot which is extended to the second position nearer the one you stand on, in order to point it backwards towards the fourth position. You will then place the weight of your body upon that foot, bringing the one on which you stood, right upon it into the third position. Practice this exercise with both feet alternately.

### ON THE DOUBLE MOTIONED TEMPS DE COURANTE.

Hold yourself properly, the knees straight, the feet in the third position and the toes out. To perform this step, follow the same principles as for the performance of the single temps de courante, with only one exception, viz. after having 1st. bent and risen, and 2d. pointed out the hind foot towards the second position, instead of standing in that attitude until the corresponding note of the music is played, the weight of your body must follow the foot pointed to the second position, and stopping it when exactly perpendicular between both feet, bend upon both knees and thus complete the second movement of the music and of the step: 3d. rising up, the weight of the body will return upon the foot

it stood on at first, and the foot which is in the second position will then be brought a little nearer and slided up in the fourth position, where the body follows it, and the foot, on which you stood, is brought under in the third position, as in the single motioned temps de courante.

Practice this motion alternately, and after having tried it repeatedly forward, also try it backwards. This exercise has a great tendency to supple the joints. It also confirms the habit of holding the hips, knees and toes out, and gradually procures a good deportment of the body and arms, if properly attended to.

### ON THE MOTION CALLED CHANGE OF FOOT UPON THE TOES.

Place yourself according to the rules of deportment, the feet in the third position. To perform this motion, bend straight down upon both knees, without raising the heels from the floor, holding the knees and toes turned out well; rise up on the tip of your toes, which you will hold stretched downwards as much as possible, without stiffening your deportment; advance both heels equally, so as

to facilitate the passing of the fore leg behind and the passing of the hind leg before.

This movement must be made with great uniformity, making all possible use of the elastic firmness of the muscles of the insteps to bear up and down the weight of the body. Enter the feet in the third position, bringing the heels down gradually. Continue the practice of this exercise, which is well calculated to place the body in a proper balance and give firmness and elasticity to the insteps, which are thus accustomed to bending and stretching properly, according to the time of music.

### ON THE ASSEMBLÉ UPON THE TOES,

*Performed in the third position.*

PLACE yourself according to the rules of deportment, the knees straight, the feet in the third position. To perform this motion, place the weight of your body entirely upon the fore foot and straight upon the hip; this will disengage the hind foot. Bend upon the fore knee, raising, at the same time, the hind foot upon the toes. This motion will cause the hind knee to bend also; hold it well turned out and unfold it by sliding the foot with the toes low and near the floor towards the

second position, which it will reach, being extended, at the same moment the foot you stand on will reach its utmost bent. To rise up straight again, hold the foot extended which is pointed in the second position, and drawing it on the toes towards the one you stand on, you will enter it above that one, which will be straightened at the same moment that the foot, coming from the second position, will reach the third, where you will continue to hold yourself upon the tip of your toes, bending them down as much as possible, and let the heels come down gradually. Practice this step with both feet alternately.

To perform this step backwards, follow the same principles as for doing it forward. Place the weight of your body entirely upon the hind foot and straight upon the hips; this will disengage the fore foot. Bend on the hind knee, and raise, at the same time, the fore foot upon the toes; slide that foot to the second position, which it will reach extended at the moment the foot you stand on will reach its point of bending; bring the foot from the second into the third position, behind the one you stand on; there continue to hold yourself up on the tip of your toes,

and bring the heels slowly and gradually on the floor.

This exercise teaches how to balance the body, and produces firmness in the hips and insteps.

## OBSERVATION.

We will not give any more description of steps, for fear of throwing impediments in the way of the pupils, who are, in general, too apt to overlook first principles and to attempt difficulties. For that reason we forbear to demonstrate any doubled or beaten (battus) steps; because, when attended to in an early period of instruction, they prevent beginners from acquiring that suppleness, ease and grace, which are indispensibly requisite to an accomplished dancer and without which there can be no perfect execution. The doubled and the beaten steps present greater difficulties, as they require a more correct and delicate ear, and more strength and agility. It is, therefore, necessary, before attempting them, that the pupil should be familiarised with music and the primary principles.

The simple steps and motions, which have been the subjects of our demonstrations, en-

ter into the composition of all other steps. They are sufficient to answer our present object.

We will now proceed to the rules for the performance of the cottilion dance.

### RULES FOR THE PERFORMANCE OF THE COTTILION DANCE.

When going to dance a cottilion, hold your right foot forward in the third position; begin every trait* of the cottilion with that foot and complete it with the same foot in the said third position.

### TRAIT FOR GOING BACKWARD & FORWARDS.

To dance this trait you will go forward, performing 1st. Temps levé in the first position; 2d. Chassé from fourth to fourth position forward; 3d. Jeté with the left foot in the third position above the right; 4th. Assemblé with the right foot.

To go backwards, perform, 1st. Echappé under, in the fourth position; 2d. Chassé

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* We call a trait the link of steps which are necessary to keep time with four bars of the $\frac{2}{4}$ or $\frac{6}{8}$ movement which is used for cottilion music.

backwards from fourth to fourth position; 3d. Jeté with the right foot under the left; and, 4th. Assemblé with the left foot under the right in the third position.

### TRAIT FOR GOING TO THE RIGHT AND TO THE LEFT.

To dance this trait, perform 1st. Temps levé in the second position; 2d. Chassé from second to second position; 3d. Jeté in the third position with the left above the right foot; 4th. Assemblé with the right above the left foot. In order to link this step with the following, which is to take you to the left, you will sink upon the assemblé, and rising 1st. perform the sisone simple in the second position with the right foot; 2d. Chassé to the left from second to second position; 3d. Jeté under the left with the right foot, and 4th. Assemblé with the left foot under the right.

### TRAIT FOR CROSSING OVER.

To dance this trait, perform 1st. Temps levé, and chassé forward in the fourth position with the right foot; 2d. passing the left foot before, through the first position, perform, with it, at the same time, the temps

levé, and chassé forward; 3d. repeat the same with the right foot, observing to turn towards the stand of the opposite dancer; and 4th. Jeté in the third position with the left foot above the right, finishing the turn at the same time, and assemblé with the right foot above the left, facing the stand from which you came.

N. B. The four parts of the above links of steps, being each of them composed of two motions, are in perfect correspondence with the rising and striking movements of the music $\frac{2}{4}$ or $\frac{6}{8}$ and must, consequently, be performed conjunctly during a trait of four bars.

TRAIT FOR BALANCER.

To dance this trait, perform 1st. Echappé of the right foot forward, in the fourth position; 2d. Grand coupé under the left foot with the right; 3d. Jeté with the right foot above the left; 4th. Assemblé with the left foot above the right. This will keep time with two bars of the music, in order to keep time with the two remaining bars of the trait, repeat the same motions, beginning the echappé with the left foot, and closing the assemblé with the right foot.

### TRAIT FOR GIVING HANDS ROUND.

To dance this trait, the lady and the gentleman, facing each other, will present both hands; lowering a little the one which is inside of the square formed by the eight dancers, in order to show, to more advantage, the grace of the circular motion described by the arms, which will be raised according to the principles already explained; then they will, together, perform 1st. temps levé and chassé with the right foot; 2d. the same with the left foot; 3d the same with the right foot; and 4th. the jeté and assemblé as explained for the crossing over. They will observe to turn around upon the ground of their stands, the lady going round towards the right hand of the gentleman, and he towards the right hand of the lady. Reaching their respective stands, they will face their opposite partners, as at the commencement of the cottilion.

### TRAIT FOR GOING BACK TO BACK.

To dance this trait, the opposite lady and gentleman will present their right shoulder to each other, and perform the temps levé

and chassé three times as for crossing over; and, turning around each other, they return to their stands doing the jeté and assemblé in the third position.

N. B. This trait is generally followed by the balancé. It is, of course, proper to teach the pupils to complete it in facing their partners, rather than the middle of the square or the opposite dancers.

### TRAIT FOR PERFORMING THE ENGLISH CHAIN,

*commonly called Right and Left.*

You will perform the English chain or right and left by doing the temps levé and chassé three times, the jeté and the assemblé as you would for crossing over. The ladies and gentlemen of the two opposite couples will begin the temps levé with the right foot, raising the right arm at the same time, in order to give the right hand to the opposite partner; then performing the second temps levé and chassé with the left foot, the gentlemen will turn to their right, lowering that hand and presenting the left to their own partners, whom they will meet. They will continue to turn on that side, during the third

temps levé and chassé with the right foot, the jeté with the left, and the assemblé with the right foot; placing themselves on the left hand of their partners, who will also turn on the left, doing the same step, and placing themselves to the right hand side of the gentlemen.

This link of steps will only place the dancers in opposite stands. They will resume their own by repeating over the same thing. According to the figure of the cottilion, it is sometimes necessary to perform the whole of the right and left or English chain, and only sometimes, one half of it. The performance of the whole is done during eight bars of the $\frac{2}{4}$ or $\frac{6}{8}$ movement of music.

### TRAIT FOR THE LADIES' CHAIN.

Two ladies of opposite couples performing the three temps levés and chassés, as for crossing over, will give the right hand to each other; next, they will give the left hand to the gentlemen opposite, who will have started to the right, at the same time that the ladies moved forward, performing the same steps. Then, turning all to their left,

they will place themselves in conformity with the square figure of the cottilion. The repetition of the same steps and movements will cause the ladies to resume their first stands. The whole is to be performed according to the time of eight bars of the $\frac{2}{4}$ or $\frac{6}{8}$ movement of music.

TRAIT FOR PERFORMING THE HALF PROMENADE.

To perform this trait, two gentlemen of the opposite couples will give their left hand to their partners; (if they choose, they may also give the right hand beneath the left) they will hold the elbows up and the arms rounded, as we have already explained; they will perform the three temps levés and chassés, the jeté and the assemblé, as for crossing over. The gentlemen will cause their partners to pass before them, going towards the right and turning to the left, by which they will get into opposite stands, where they will give up the hands and place themselves according to the square figure of the cottilion, facing the stand they had started from.

This link is performed during the time of four bars. When the promenade is to be

performed entire, the same steps and move ments are repeated over again, and will thus bring every dancer back again to his first stand.

TRAIT FOR PERFORMING CHASSÉ ACROSS.

To perform this trait, the gentlemen of the opposite couples, passing behind their partners and going to the right, will do, 1st. the temps levé; 2d. the chassé in the second position; 3d. the jete above with the left foot; and 4th. assemblé above with the right foot. Sinking upon that assemblé and rising, they will perform 1st. the echappé of the right foot in the fourth position forward; 2d. the grand coupé under the left with the right foot; 3d. the jeté above the left foot with the right; and 4th. the assemblé in the third position with the left above the right foot. In order to return to their first stands they will repass behind their partners, doing 1st. the temps levé with the left foot; 2d. the chassé in the second position; 3d. the jeté with the right foot above the left; and 4th. the assemblé in the third position with the left foot above the right. Sinking upon that assemblé and rising they will execute 1st. echappé of the left foot in the fourth position forward; 2d. the grand

coupé with the same foot under the right; 3d. the jeté with it again in the third position above the right, and 4th. the assemblé with the right foot in the third position forward.

In the performance of the figure of this trait, the ladies must go towards their left when the gentlemen are going to their right hand, and, consequently, they cannot begin with the same foot. This makes it necessary that the links of steps, which they are to make use of, should be composed so as to correspond both with the figure and the music, and to replace their right foot forward in the third position, at the end of the trait.

To perform the chassé across, the ladies will, going to the left and passing before their partners, do 1st. glissade under; 2d. glissade above; 3d. glissade under; 4th. jeté with the left foot under the right. This last motion places the weight of the body upon the left foot, and raises the right foot before, upon the toes: then do, 1st. glissade under with the right foot; 2d. jeté under with the same foot; 3d. glissade under with the left foot; and, 4th. jeté under with it. In order to return to their right, the ladies will, 1st. glissade above with the right foot; 2d. glissade

under with the same; 3d. jeté under the left with the same; and, 4th. assemblé under with the left foot: then to complete the trait, do, 1st. glissade under with the right foot; 2d. jeté under with the same; 3d. glissade under with the left foot; and, 4th. assemblé with the left foot under the right, in the third position.

The ladies and gentlemen will perform the chassé across together, the first beginning to move to the left and the last to the right. This trait is composed of eight bars. It is called chassé eight or chassé all, when it is done by all the dancers of the cottilion at once.

TRAIT TO GO TO THE SIDE COUPLES.

For the performance of this trait, two gentlemen of the opposite couples will receive the left hand of their partner with their right hand, and leading towards the couple on the right hand side, they will, all together, do the temps levé, the chassé, the jeté and the assemblé. Then, facing the side couples, they will do the sisone under with the left foot and assemblé with it above the right foot, the sisone under with the right foot, and the assemblé with it above the left in the third posi-

tion. This trait is performed during four bars of the music.

To perform what is called chassé ouvert, which is generally called, in English, chassé out, the gentlemen and ladies, facing each other, will give both hands, and beginning together with the right foot, will perform the temps levé, the chassé, the jeté and the assemblé. Each gentleman will, at the same time, cause the lady, whose hands he holds, to turn around with him, and place her on his right hand side. This motion will bring the four gentlemen and four ladies upon two straight lines, and each gentleman opposite to his partner. In that situation, they will all do the sisone under with the left foot, and assemblé above the right; sisone under with the right foot and assemblé above the left in the third position.

## DESCRIPTION OF OTHER LINKS OF STEPS,

*for performing several traits of Cottilions.*

### TRAIT FOR GOING FORWARD & BACKWARD.

PLACE yourself according to the rules of deportment, with the right foot forward in the third position. 1st. Perform the temps levé; 2d. the chassé forward; 3d. jeté; and

4th. assemblé in the third position. To return backwards, 1st. sisone under with the left foot, turning to that side; 2d. glissade above; 3d. glissade under; and 4th. the assemblé with the left foot under the right as you finish the turn, and placing yourself, at the same time, on your first stand. In order to go to the right and left, 1st. sisone above the left foot with the right; 2d. glissade above 3d. glissade under; 4th. assemblé under the left foot with the right.

To return to the left, 1st. sisone above the right foot; 2d. glissade above; 3d. glissade under, and, 4th. assemblé with the left foot under the right.

### TRAIT FOR CROSSING OVER.

1st. Perform the temps levé, the chassé forward, the jeté, and the assemblé, in the third position, observing to turn the body towards the right. Continue the performance of this trait, doing, 1st. sisone under the right foot with the left; 2d. glissade under the left foot: then finishing to turn so as to place yourself facing your stand, perform, 3d. the jeté above, with the left foot which is before, and, 4th. the assemblé above it with the right foot in the third position.

TRAIT FOR BALANCÉ.

With the left foot, which is behind, perform, 1st. the jeté above in the third position; 2d. with the right foot, which is, by that motion, raised on the toes behind the left, you will do the glissade under it; 3d. pointing out that right foot towards the second position and bringing it back again, do the jeté above the left in the third position; 4th. the same jeté above the right foot with the left. Now, with the right foot, which is raised on the toes behind the left, perform, 1st. the jeté above, in the third position; 2d. glissade under the left; 3d. the jeté above with the left foot which is before; and, 4th. assemblé with the right foot in the third position.

TRAIT FOR GOING FORWARD AND BACKWARD

Place yourself according to the rules of deportment, the toes turned out and the feet in the third position. Perform the jeté in the fourth position forward with the left foot above the right; the jeté, in the same position with the right foot; the jeté, again, with the left foot, and, finally, the assemblé in the third position with the right foot above the left.

To go backwards, rise the sisone under the left foot with the right. Jeté in the fourth position backwards with the right foot; the same with the left foot, and assemblé in the third position forward with the right foot.

TRAIT TO GO TO THE RIGHT OR TO THE LEFT.

PERFORM the grand coupé above the left foot with the right, the glissade above, the grand coupé above again, and the jeté with the right foot under the left. To return to your left, repeat the grand coupé with the left foot above the right; the glissade above, the grand coupé above, and, lastly, the assemblé under the right foot with the left.

TRAIT FOR CROSSING OVER.

PRESENTING the right shoulder to your opposite dancer, perform the glissade above with the right foot, glissade under, jeté in the third position under the left foot, turning round on that side at the same time. Then do the assemblé with the left foot under the right. To complete this trait, rise sisone under with the left foot, glissade above with it, glissade under and assemblé with it under the right foot.

## TRAIT FOR BALANCÉ.

1st. PERFORM the jeté above with the right foot in the fourth position forward: 2d. the jeté above in the second position with the left foot: 3d. the jeté under with the right foot in the fourth position backwards: 4th. the assemblé under the right foot with the left in the third position. To complete this trait, perform the sisone under with the left foot, and the assemblé with it above the right, the sisone under with the right foot, and the assemblé with it above the left in the third position. When doing the assemblé you should around the motion, in order to give more grace to the execution.

# OBSERVATIONS

## ON THE RULES FOR PERFORMING THE COTTILION DANCE.

By the rules which we have explained, it will be observed, that many steps are not necessary for the performance of a cottilion, but that an infinite number may be used.

Steps are varied by the different combinations of the motions, as may be seen by the few examples we have given, which, although they are derived from the plainest principles, are yet susceptible of infinite varieties. The most brilliant links of steps are generally performed in the traits executed by two dancers only, on account of the difficulties met with in the traits which are executed by a greater number of persons; as it often happens, that there are some, who, having no ear for music and not being acquainted with dancing, do not keep time with the tune, and begin the performance of the second trait before the first is finished; thus creating a confusion, and entirely spoiling the symmetry of the figure.

## ON THE MANNER OF PLAYING COTTILION TUNES.

When a tune is not properly played, it is absolutely impossible to dance correctly, or with any grace. Hence, it is necessary to establish a rule, from which the musician must not deviate.

MOVEMENT $\frac{2}{4}$ or $\frac{6}{8}$

These movements should be played about forty bars in one minute. When the music is either too fast or too slow, it impedes or embarrasses the performance of steps and destroys the elastic motion of dancing. The links of steps for the cottilion are composed of eight single motions, all performed in bending and rising, which thus make sixteen movements, which the dancer is to execute during four bars or one trait. The steps are still more complicated in proportion as double movements are used; in which case the dancer must make every motion corresponding with the time of the music. It is a great defect in a musician not to dwell on the dotted note, which sometimes ends a trait, a length of time according to its value. That neglect causes the dancer to appear faulty when he

really is not so. Musicians, who do not understand dancing, imagine, that the dancer is to finish his step at the very moment they beat time at the beginning of the last bar of the trait which they are playing. In this they are mistaken. The dancer is to keep time, undoubtedly, but keeps up, also, with the chaunt or expression of the tune. This necessity of following the chaunt, with the execution of the steps, causes the dancer to be liable to some mistakes in the performance of the cottilion dance, when the chaunt of the different traits is not very distinct. This defect often occurs in the composition of new tunes. Teachers should be careful how they choose them. A musician, who wishes to learn how to play a cottilion, and make himself sure of its true movement, may comprehend it without being a dancer. To attain this, when beating time, he has only to double the strokes. This will mark four times, two up and two down for every bar, and, consequently, sixteen times for the trait or four bars. This number agrees, perfectly, with the number of movements of the dancer, as we have before shown. By doubling again, the beating of time, the musician will produce a movement similar to that of the execution of double or beaten (battus) steps, and may

then form an idea of the difficulties created by playing too fast. Minuet tunes should be played about twenty two for one minute.

## ON THE MEANS OF PRESERVING THE ACCOMPLISHMENT OF DANCING.

In order not to lose the fruits of the studies and exertions used in acquiring the pleasing accomplishment of dancing, we must often recur to, and practice the first principles of the art. This is the only efficient mode of retaining that which has been learned. Be particularly cautious not to try, without having been previously taught, any step which you may see others do; because, motions which may suit the taste and dispositions of one person may not agree with those of another. This remark, however, is only introduced here for those who are not far enough advanced to judge for themselves, or to make every movement of a step correspond with the time of the music.

Another observation....Avoid, as much as possible, dancing in small, confined apartments. It prevents the unfolding of the limbs to their propér point of extension, and deprives the dancer of that ease, without which there can bé no grace in the performance.

It is not less necessary to avoid dancing cotillions formed with more than eight dancers, as is sometimes done; for it then becomes difficult to keep time with the music, the ear not being familiar with the over-stretching of the limbs beyond the true positions laid down by the principles of correct dancing. This difficulty is the more sensibly felt when the supernumerary dancers are imperfectly acquainted with the art. A person should not dance too much at one ball, because the fatigue occasions a loss of the elasticity in the muscles, and impedes a good performance. Another great inconvenience is, to dance with music which plays too fast. The dancer is compelled to hurry his motions, and, by that means, loses all grace in execution and carriage, and the primordial principles are totally laid aside.

ON

# MANNERS OF CIVILITY.

DANCING is an accomplishment of great utility. It is the source from which spring those agreeable and graceful manners which are so desirable in social intercourse. It is, therefore, very important to cultivate an art which recommends us to the attention of our fellow citizens, and is so well calculated to dispose the mind of the stranger in our favor. The following chapters on the mode of walking, saluting, &c. are written with the design of paving the way to so desirable an acquirement.

## ON THE MANNER OF WALKING.

MAINTAIN your body firm and straight upon the hips, as we have already explained. Supposing you to stand in the first position, with your toes properly turned out, you then bend one knee a little and stretch it again gradually until the foot reaches the fourth position forward, towards which you must point it, and where the body will follow it and place its weight entirely upon it; there bend the knee of the leg which is left behind in the same way, and carry that foot in the fourth

position forward, observing to pass it close to the other, through the first position. Bring the heels slightly on the floor or pavement, and continue this exercise.

ON THE MANNER OF WALKING BACKWARDS.

Upon certain occasions, of which we will speak hereafter, it becomes necessary to make a few steps backwards, and we shall, therefore, explain the manner of doing it. Supposing you to stand in the same position as when you walked forward, bend one knee and stretch it again gradually, until the foot reaches the fourth position backwards, towards which you must point it, and where the body will follow it and place its weight upon it. You will then bring backwards, in the same manner, the foot left forward, observing to pass it through the first position.

ON THE MANNER OF GENTLEMEN SALUTING

A gentleman, who is going to make a bow, will first carry his hand up to his hat, raising his arm as has been explained in the article on deportment; next, uncovering his head, he will bring his hat down, with the inside of it along his thigh; he will then incline from the breast, supporting the belt firm and straight, and the head in a natural position, so as to direct his looks towards the

persons saluted. In that inclined attitude of the body, the shoulders will round a little forward, and the arms naturally hang down; they must be maintained in this attitude without stiffness, and according to rules already explained to that effect. The body is then to be brought back in its erect attitude and the arms replaced accordingly in their first position. The gentleman should make this bow slowly and in a continued motion. According to his desire of placing himself before any person in order to salute him or her, he must point out one foot in the second position; (the body will follow that foot and place its weight upon it) then incline from the breast as above, drawing at the same time the other foot, on the toes, into the third position, which it will reach at the moment the body will its bent, from which it will rise again gradually.

To perform this salute in the fourth position backwards, the gentleman should draw one foot in that position, and, placing the weight of his body upon it, incline as aforesaid, bringing at the same time the other foot, on the toes, in the third position, which it will reach at the moment when the body has reached its bent, from which it will again rise gradually.

According to the manner the gentleman desires to turn round, in order to place himself before the persons he intends to salute, he will, (by a false position) turn one foot inside more or less, according to the proportion of the part of the circle to be described; the body will turn in the same direction, until facing the person or persons to be saluted, and then inclining, as is above explained, bringing the feet at the same time in the third position. Practice this salute on both sides alternately.

TO SALUTE WHEN WALKING.

WHEN walking, if you meet a person you desire to salute, and who is also walking, take off your hat, as before explained, with the hand on the side opposite to the person to be saluted, (in order that your hat and arm do not interfere between him and you) continuing to walk, incline forwards, sliding one foot, on the toes, along the pavement, from the fourth position backwards to the fourth position forward and resting the whole weight of the body upon that foot. Then rise up straight again without stopping or hastening your step, and cover your head after passing the person saluted: observing to raise and lower the arm according to the rules already given to that effect.

RULES FOR LADIES TO MAKE A COURTESY.

When a lady is going to make a courtesy she should move one foot in the fourth position backwards, next placing the weight of the body between both feet, she will bend equally upon both knees, holding them out as much as possible; then rising straight up on the hind foot, she will bring the fore foot upon the other in the third position; observing to slide it upon the toes. This courtesy must be performed slowly, and in a continued motion. The lady should, like the gentleman, turn towards the person or persons she intends to salute, by a false position; that is, turning inside the toes of one foot more or less, according to what portion of the circle is to be described, so as to face the persons to be saluted.

ANOTHER MODE OF MAKING A COURTESY.

The lady, being placed in the first position, opposite the person or persons to be saluted, will bend upon both knees. During the movement of bending, she should, placing the weight of her body upon one foot, slowly draw the other in the fourth position backwards, where she will rise up again gradually, placing the weight of the body upon the foot drawn backwards. Then, according to

what side she desires to turn, she will, (by a false position) bring the fore foot in the first position again, and there make another courtesy after the same principles.

**N. B.** The drawing of the foot backwards in the fourth position, while bending, balances the body with a grace and ease not to be found in the other courtesy.

### THE MANNER OF MAKING A COURTESY WHILE WALKING.

If a lady happens to meet a person whom she wishes to salute, she should, without stopping or hastening her step, slide one foot from the fourth position backwards up to the fourth position forward, bending, at the same time, upon both knees, and continue her walking without interruption.

### ON WALKING AND DEPORTMENT IN THE STREET.

A gentleman should walk at a moderate pace, in the manner already explained: the body placed according to the rules of deportment, with the hands hanging down, these must be maintained in the natural movement of the walk, which always causes the arm to move forward or backward in opposition to the foot on the same side. The shoulders must not be moved, as it presents an ungen-

teel appearance. If he overtakes a person for whom he has a particular regard, he should not pass him or her, because it is impolite; but will cross the street, if necessary, to continue his way. When a gentleman meets a particular acquaintance, he should give up to him or her the best side of the pavement, which is generally the upper part, and take off his hat on the opposite side, descending it quite low as a mark of respect, at the same time, inclining profoundly; observing not to look back at the person after passing him.

When a gentleman is walking with a person entitled to his consideration and respect, he should yield to him or her the best side of the way. If it becomes necessary to walk one after the other, he will suffer the person or invite him or her to take the lead, and will then follow, measuring his gait by that of the person, and observing the same civilities towards those whom he may meet.

When a gentleman is walking with a lady he should not offer his arm. It appears too familiar, and should only be done when the path is bad. The hand should be presented to the lady, to assist her in stepping over a bad place.

## ON THE DEPORTMENT OF A LADY IN THE STREET.

A LADY, when walking the street, should preserve a decent and dignified countenance, avoid every appearance of hurry, and not keep her hands and arms hanging down like a gentleman. The arms should be held contiguous with the body, the elbows bent up, the fore arm and the hand turned towards the body. I mean one or both arms and hands according to the use required of them. A polite lady will never stare full in the face of any person, nor stop to converse, unless with some particular acquaintance, or through condescension and respect; and, even in those cases, the stay should be as short as possible, and conclude by making a courtesy or an inclination.

## HOW TO GET IN AND OUT OF A CARRIAGE.

WHEN a gentleman intends to ride in a carriage with one or more ladies, or with any person of consideration, he will invite the lady to enter first and take the first seat, which is the one on the right of the back seat, descending in that way to the left hand on the fore seat, which is the last one: he will then get in last and place himself on the fore seat, even if there were but one lady in the

carriage with him. The gentleman will keep his hat off, and, when the carriage stops, get out first, in order to leave more room for the lady to move, and also to prepare himself to assist her in getting out as conveniently as possible.

## ON THE MANNER OF ENTERING AND LEAVING AN APARTMENT.

When a gentleman is entering an apartment, he should take off his hat, walk in with a composed deportment, and advancing a few steps so as to place himself facing the persons he is about to salute, he will bow in the first position. If necessary to turn round towards other persons, he will do so in the same manner as already explained (through a false position). To retire from the apartment, the gentleman will move one foot in the fourth position backwards and make his bow in that position, continuing to walk a few steps in that direction to go out more conveniently.

When a lady enters an apartment, she should walk in, similar to a gentleman, and courtesy as before explained. On retiring, she will, after making a courtesy, walk a few steps backwards.

## ON THE MANNER OF ENTERING A LARGE ASSEMBLY.

When a gentleman is entering a large assembly, he should uncover his head with the left hand and hold his hat down at the full length of his arm; It is necessary that he enter with composure, and, according to the manner in which he must turn to face the entertainer, he will point out one foot in the second position and then bow, bringing, at the same time, the other foot in the first position, and directing his looks towards the host and the persons around him. In order to salute those persons, and others on the sides of the room, as soon as the first bow is made, the gentleman rising, will, through the second false position turn round, face the company on one side of the room, bowing to each individual, which may easily be done by a slight circular motion of the head. This second salute being completed, he will, by the second false position again, turn on the other side, and bow in the same manner, observing to turn his back, as little as possible, to any person. In a company when ceremony and etiquette are not observed so strictly, one bow or courtesy may be sufficient, observing to look round at every person at the same time. But this mode of salut-

ing is not graceful. In this, as well as in the other case, the person entering should walk a few steps towards the gentleman of the house, stop at a few paces from him, bow to him as a mark of particular respect; rising from the bow, he should step one or two paces backwards towards the seat shown to him; before sitting down, he will incline towards those who are around him, as a mark of attention. When seated, hold the legs perpendicular, the heels together and the toes a little turned out, the body straight, the head elevated, the arms close and bent so as to have the flatpart of them turned towards the body, the hands resting on the lap.

At table, care should be taken to sit at a regular distance, neither too near nor too far from it; hold the arms near you, and place the wrists on the edge of the table. Do not hurry in sitting down or coming to the seat which is allotted to you. Incline towards all the guests and particularly towards those who are placed next to you, as a pointed mark of attention. For unforeseen cases, follow the example of the company.

## HOW TO ENTER & BEHAVE IN A BALL-ROOM.

When about entering a ball-room, if the dancing is not yet begun, and the company is already assembled, observe the same rules as for entering a large assembly; but if the dance is begun and its dazzling lustre conceal your entrance, advance towards the host, and stopping at a few paces from him, make your bow or courtesy; rising, walk composedly to the seat which is shown or offered to you, observing to incline towards the persons already seated, as you pass along.

A polite person always avoids going up and down the saloon during the intervals of dancing, but particularly after the cottilions are formed and should never walk across them. It is not only impolite but rude to look with pointed attention at the persons of the company. It is also impolite to choose the lady with whom you are to dance, or to single out one and continue as her partner during the whole of the entertainment; as it must be supposed that all the members of a good company are equally deserving of attention. Besides, being all invited by one gentleman, he would be offended if preference or partiality were shown to some and neglect to others.

When a gentleman requests of a young lady the favor of dancing with her, he should, at the time of addressing her, make his bow, and also beg the approbation of the elderly persons who may have the charge of her. On obtaining the requested favor, he will present his right hand to receive the lady's left hand, and hold up his own as we before described. The gentleman will, in that manner lead the lady to the stand on which they intend to dance, placing himself at her left side. When the cottilion is formed, every person will reciprocally salute each other, then, each couple, facing each other, will again make a bow and courtesy; the gentleman performing his bow and the lady her courtesy in the fourth position. This custom is derived from the minuet, and is, indeed, too much neglected at present, but it cannot, nevertheless, be dispensed with in genteel company.

When the dancing is about to begin, permit or invite those for whom you entertain respect to dance first; when your turn comes, conform strictly to all the established rules and principles of dancing. It is impolite to walk instead of dancing, and to look on the side opposite of your partner. It is a mark of rudeness not to present the hand accor-

ding to the figure of the dance. These neglects are as many pointed expressions of contempt for the persons against whom they are committed.

Gentlemen should abstain from too often repeating steps which require great vigor and exertions, particularly if they are not well enough acquainted with dancing to perform those difficulties with apparent ease. Where great exertions are used, the dancer is apt to jump too high, and it becomes very difficult, if not impossible, to maintain a decent deportment. All kind of grace is then lost, and the performer becomes ridiculous, and even troublesome to those who stand near him. It is a breach of politeness to quit your stand while others are performing.

Dancing being an amusement practised in good company, it should, of course, be attened with civility of manners. When a dance is ended, each person should salute the other, and every gentleman, receiving his partner's left hand in his right hand, will lead her back to the seat and then bow to her. The lady will also make her courtesy.

Abstain from dancing in every cottilion, lest you should deprive others of the plea-

sure of that exercise; except when it is in compliance with the request of the host, who is sometimes under the necessity of requesting some one of the company to dance oftener, in order to make up for the want of partners. If you cannot stay until the end of the ball, you should go to the master or lady of the house to take leave of them, and, at the same time express the high sense you entertain of their urbanity, the agreeable company to whom you have been introduced, and regret that you are obliged to leave them so soon.

## OBSERVATIONS

### ON THE MANNERS OF CIVILITY.

To acquire manners of civility, to practice them with ease, and to become perfectly acquainted with them, require close application. They should be observed, even in the casual meeting of your most intimate acquaintance. By adhering to the rules of politeness, respect and decency are preserved, and a person who will, theoretically and practically observe the foregoing rules, must not only ob-

tain self gratification, but also the esteem and consideration of others.

Experience daily shows, that the distinguished regard which is invariably paid to well educated youths is the result of proper instruction and attention. Indifference, if not contempt, is the lot of those who are ignorant of the manners of civility, which are indispensibly necessary, not only in private company and public assemblies, but, also, in our general intercourse with the world.

The accomplishment of dancing is the main source from which these benefits are derived. The utility and the advantages of this elegant art are incontestible. Innocent pleasure, rational gratification, and promotion of health are combined in its practice.

THE END.

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